761.52
.H3C3

FAR E
761.52
.H3C3
Washington, D.C.

CATALOGUE OF AN EXHIBITION OF COLOR PRINTS BY SUZUKI HARUNOBU

THE CAXTON CLUB ROOMS, FINE ARTS BUILDING, CHICAGO, FEBRUARY THE FOURTH, NINETEEN HUNDRED AND FIVE

SMITHSONIAN
INSTITU
2049

CATALOGUE OF PRINTS BY HARUNOBU

春信画

CATALOGUE
OF AN EXHIBITION OF COLOR PRINTS BY SUZUKI HARUNOBU

WITH NOTES
CRITICAL AND DESCRIPTIVE
BY
FREDERICK W. GOOKIN

THE CAXTON CLUB ROOMS, FINE ARTS BUILDING, CHICAGO, FEBRUARY THE FOURTH, NINETEEN HUNDRED AND FIVE

96.63
M 363

INTRODUCTION

Suzuki Harunobu was one of the great masters of the Ukioye, or popular school of Japanese art. Very few details about his life or personality are known to us. It is probable that he was born as early as 1720 or 1725; and we know that he was a pupil of Nishimura Shigenaga, a distinguished Yedo artist of the first half of the eighteenth century, whose studio he must have entered some time between 1735 and 1740.

At first Harunobu directed his attention chiefly to the production of designs drawn in simple black outline for book illustration. As with all artists of marked force, his individual characteristics asserted themselves early, and he soon gained a considerable reputation. In the estimation of the Japanese connoisseur, composition is the first essential in all art. The word "composition" as here used does not signify adhesion to any stereotyped formula, but rather the contrary, since to compose is necessarily to create. What it does mean is such arrangement of the lines, masses, spaces, and other elements with which the artist has to deal, as will achieve a perfect balance of all the parts, and produce a complete, harmonic, and restful whole. It was the serenity and charm of Harunobu's compositions that first gained him fame. But his brush strokes, too, though

without any of the bravura quality so highly esteemed by his countrymen, were strong in spite of their delicacy. To these essentials he added an originality of treatment that modified the whole course of the Ukioye school after his time, and a grace, sweetness, and tenderness that are all his own.

Before 1760 he designed only a few single-sheet prints. Those that are known are very rare and of unequal interest. The great bulk of his single-sheet prints that have come down to us were executed between 1764 and 1772, the latter year being that in which, there is every reason to believe, his career was cut short by an early death. In that brief space of not more than eight years he produced a volume of works, nearly all prints, which in variety of interest, certainty of feeling for composition, beauty of line and color, and general refinement, are unsurpassed by those of any other artist. Their range, indeed, is marvelous. The prints by him, shown in this exhibition—the first ever held of Harunobu's works alone—will show something of what he accomplished. They comprise a group of choice examples of many of his finest works, some of them unique, and all of extreme rarity in such superb condition. Taken together, they form a collection which it would be impossible to duplicate. The only regret is that the shortness of the time for preparing the exhibition forbade any attempt to secure the few important prints owned by other American collectors, which would have added to its completeness.

A word should perhaps be said about the Ukioye

school, which originated about the beginning of the seventeenth century. It was the art of the populace of Yedo. Unlike the aristocratic painters of the classical schools, the Ukioye artists were for the most part of the artisan class, and found their chief patrons among the common people, whose manners and customs are mirrored in their works. One characteristic of nearly all Ukioye art should be mentioned here. The subjects are almost never to be taken quite seriously; the chief exception being landscapes and portraits of actors. In nearly every picture there is some hidden joke, some travesty of a popular myth, well-known tale, or event in history, or else some quaint fantasy to amuse a light-hearted people. Some of these inner meanings have been pointed out in the following notes: to attempt full explanation of all of them would have extended the catalogue to impossible proportions.

FREDERICK W. GOOKIN.

THE CATALOGUE OF AN EXHIBITION OF COLOR PRINTS BY SUZUKI HARUNOBU

1 BOY'S WRESTLING MATCH. Small print, in two colors. Signed, Gwa ko, Suzuki Harunobu. Yamamoto, publisher. Date, about 1750. *From the collection of Frederick W. Gookin.*

This is a very early example of Harunobu's work, made when he was, perhaps, still a pupil in the studio of Nishimura Shigenaga. The style is that of his master. There is little that presages the marvelous quality of the designs which, fifteen years later, made him famous. His single-sheet prints in red and green only, are extremely rare. The subject of this print is an illustration of the poem which appears at the top: two boys are having a wrestling match, and a girl holding a fan in her right hand is acting as the umpire.

2 CHINESE SAGE BURNING INCENSE. Small color print. Unsigned. Dated 1765. *From the collection of Clarence Buckingham.*

The year 1765 was that in which Harunobu developed the art of color printing to a point never before attained. For several years previous he had been designing prints for which three color blocks were used, red, blue, and yellow; green and purple being also produced by superposition. But toward the end of the first year of Meiwa (1764) he conceived the idea of multiplying his color blocks to any number that seemed desirable, and of mixing his colors to secure the precise tint desired instead of limiting the range to a few

primary or secondary hues and the variations produced by their superposition. Following up this idea he began a long series of experiments with new pigments, and was the first to get opaque effects by mixing *gofun* (Chinese white) with his colors. The first of the new prints,—*nishike-yé*, or brocade pictures they were called, from their many colors—was issued in the second year of Meiwa (1765). So proud was the artist of his achievement, which was to revolutionize the whole art of the Ukioye school, that his prints at this period were seldom signed. No signature was necessary. Who could mistake a print by Harunobu for the work of another hand?

This print is one of the earliest of those in the new manner. To understand it some knowledge of the lunar calendar in use in old Japan is necessary. The beginning of the year was determined by astronomical calculation, and New Year's Day was a feast which might fall at any time between the first of January and the last of February, according to the Gregorian calendar. The years were grouped in periods, and each had its zodiacal sign, and was also distinguished as positive or negative. The months, which had no names, being known by number only, were designated as large or small, according to whether they consisted of thirty or twenty-nine days. As the sequence of the large and small months varied from year to year, the necessity for some sort of a calendar will be apparent.

In this print we have a "little calendar," designed, perhaps, for distribution among a select few of the dilettanti friends of the artist who would be able to perceive its covert allusions. The year, Meiwa second, is inscribed upon the *koro* (incense-burner). Upon the coat of the sage, besides the dragon and clouds, are what at first sight appears to be merely the *shippo*, or precious things of Buddhism. Looked at more closely the shippo are seen to be cleverly disguised numerals—two, three, five, six, eight, ten—the "large" months of Meiwa second; while in the little ornament or button beneath the sage's chin the ideograph "*dai*" (large) is concealed by having five flower petals placed between its strokes. The character for negative, and that for the zodiac sign of the cock (*ondori*), are placed upon the sage's belt.

3 SI–WANG–MU. Small color print. Unsigned. Date, probably early in 1765. *From the collection of Clarence Buckingham.*

The subject of this print is the mythical fairy princess, Si-wang-mu, said to have lived during the Han dynasty in China (110 B.C.). Near her palace stood the peach-tree of the gods, bearing fruit that ripened but once in three thousand years, and which conferred that term of life upon those fortunate enough to taste it, they being at once made three millenniums older than they were before.

4 COURTEZAN FOLLOWED BY A SERVANT HOLDING AN UMBRELLA OVER HER. Small color print. Unsigned. Dated 1765. *From the collection of Frederick W. Gookin.*

This is another "Little Calendar" for Meiwa second. The numerals for the large months form the feet of the little birds (chidori) that are used for the ornamental pattern on the woman's kimono.

5 GIRL ATTENDANT (YATORI ONNA) AT AN ARCHERY GALLERY. Small color print. Unsigned. Dated 1765. *From the collection of Clarence Buckingham.*

Again we have a little calendar for 1765; though it is probable that Harunobu merely used this calendar form as a device for dating the prints. The year is inscribed upon the arrow holder; the large month numerals upon the *obi* (sash), but, lest they appear too obvious to please the artist's literary friends, the ideographs are curiously decomposed and their members or strokes twisted into forms not readily recognizable.

This is also a print made early in 1765, but the new manner is rapidly taking shape. Each new print is an experiment and marks an advance.

The phrase "*Yatori onna*" signifies arrow-collecting woman, but it was also customary for the girls to do the shooting for the patrons of the galleries.

6 TWO YOUNG WOMEN IN A BOAT, GATHERING LOTUS FLOWERS. Small color print. Signed, Harunobu, gwa. Signed, also, Kyo-sen, ko (work, i. e., engraved). Stamp, Kyosen. Dated 1765. *From the collection of Clarence Buckingham.*

This is also a little calendar for Meiwa second, and was issued early in that year. The numerals for the large months are upon the obi of the kneeling figure.

Prints signed by the engravers are rare, the signature having been appended to such only as were thought to have especial distinction, and even then it was limited to a few of the early impressions.

7 A LADY STANDING IN THE DOORWAY OF A HOUSE. Small color print. Unsigned. The red stamp is that of Wakai, the well-known Tokio collector and connoisseur of the latter half of the nineteenth century. Dated 1765. *From the collection of Clarence Buckingham.*

Another beautiful specimen of the prints of this eventful year. The year is plainly inscribed upon the obi, while upon the kimono appear the ideographs *otsu* (negative), *Ondori* (cock, the zodiac sign), and the numerals for the small months.

8 COURT LADY (KUGE) IN A BOAT. Small color print. Unsigned. Date, probably late in 1765. *From the collection of Frederick W. Gookin.*

Toward the latter part of the year 1765 Harunobu's experiments began to take the direction of evolving new color schemes. Some idea of the extent and variety of his achievements in that direction, and the beauty of the results attained, may be gained from the prints shown in this exhibition, which, however, represent but a small proportion of all that he accomplished. The engraving on this print is noteworthy, as well as the color. The subject is one of the famous poets. The musical instrument by her side is a tsusumi.

9 A COURTEZAN. Small color print, cut down at the sides. Not signed. Date, probably late in 1765. *From the collection of Frederick W. Gookin.*

This print is interesting even in its mutilated condition. A copy of it printed in an exceedingly beautiful combination of yellow and neutral gray is owned by an American collector.

10 AN ENTERTAINMENT BY GEISHAS. Large color print. Not signed, except by the engraver, Kyo-sen. Dated 1765. *From the collection of John H. Wrenn.*

A matchless proof of one of Harunobu's most important works of this period, as fresh and clean as when first printed. It was done probably toward the latter part of 1765. The date is written on the border of the *fusuma*, or sliding screen, forming the partition back of the figures; the numerals for the large months appear upon the *obi* of the dancing girl.

The combination of soft yellows, drabs, and salmon is most exquisite. And where else shall we find embossing to equal that upon the old man's kimono?

11 ARCHER AND TWO GIRLS. Small color print. Signed, Suzuki Harunobu, gwa. Dated 1766. *From the collection of Howard Mansfield.*

Every one of Harunobu's experiments brings out some new quality. Here the color scheme is of the simplest; only a pale blue, a dull red, two yellows and an olive; but how delightful the harmony, and who but a master could have placed the heads of the two girls in such relative position without spoiling the composition?

12 A WOMAN WALKING IN THE SNOW. Small color print. Signed, Harunobu, gwa. Signed, also, in most beautifully written characters, by the engraver, Sei-ha. Dated 1766. *From the collection of Clarence Buckingham.*

In this superb print we have a "little calendar" for the third year of Meiwa. It is a proof impression in perfect preservation, only the *gofun* (Chinese white) used for the high lights upon the snow having slightly discolored in places. The date and numbers for the large months appear upon the obi, though in characters so curiously decomposed as to be practically illegible except by persons of unusual erudition.

13 READING THE LOVE LETTER. Small color print. Unsigned. Dated 1766. *From the collection of Frederick W. Gookin.*

The subject of this print is an analogue of a scene from Chushingura, the story of the Forty-seven Loyal Ronin. Yuranosuke, their chief, having received a letter apprising him of the movements of Moronao, whom they had sworn to kill, read it standing upon the veranda of his inn where he supposed he was free from observation, but Kudaiyu, the spy, hidden beneath the floor was thus enabled to master its contents. In the print we are shown a young woman reading a love letter which her brother hidden beneath a futon (comforter) is also enjoying.

14 TWO WOMEN IN A ROOM. Small color print. Unsigned. Dated 1766. *From the collection of Frederick W. Gookin.*

This symphony in reds and grays represents a woman seated on the floor of a room, while before her kneels a servant who has just brought a box containing materials for painting. In the alcove at the back is a box containing large sheets of drawing paper.

15 YOUNG GIRL AND SERVANT WALKING IN THE STREET. Small color print. Unsigned. Dated 1766. *From the collection of Frederick W. Gookin.*

In this exquisite print we have one of the triumphs of Harunobu's experimental stage. Writing of it in "The Masters of Ukioye," Professor Fenollosa says, "It seems as if the art could hardly achieve greater perfection." The figures have an indescribable charm; the use of transparent color in some places and of the new opaque mixture in others gives both vivacity and solidity of effect.

16 DOMESTIC SCENE. Small color print. Signed, Harunobu, gwa. Dated 1766. *From the collection of Frederick W. Gookin.*

This is an experiment with an entirely new color scheme. How delightful is the combination of low-toned blues in the girl's kimono. What other printing process could yield such a soft effect of broken color?

17 GIRLS PLAYING SUGOROKU. Small color print. Signed Harunobu. Dated 1766. *From the collection of Clarence Buckingham.*

The game of sugoroku is a kind of backgammon. Its vogue has died out in recent years, and it is not now generally known.

18 YOUNG WOMAN AT THE ENTRANCE TO A TEMPLE. Small color print. Signed, Suzuki Harunobu, gwa, and also, Sekine Kaei (? engraver). Dated 1766. *From the collection of Clarence Buckingham.*

The subject of this print illustrates a popular superstition. It will be perceived that the woman has a hammer in her right hand, and a double-pointed nail or staple in her left. This signifies that she is on her way to the temple to nail up an effigy of a hated rival, or it may be a curse upon a faithless lover, in order that the demons of the air (*oni*) may be let loose against the victim of her wrath.

19 OFFERING DARUMA A SMOKE. Small color print. Signed, Suzuki Harunobu, gwa, and also, probably by the engraver, but the characters are not quite legible, the ground tint having been printed over them. Dated 1766. *From the collection of Clarence Buckingham.*

Daruma, the Buddhist saint, painted in Kano style upon a kakemono hung upon the wall, is reaching out for the pipe which the young woman has just filled from the tobacco-bon in front of her.

20 GIRLS PLAYING CAT'S CRADLE. Small color print. Unsigned. Date, probably 1766. *From the collection of Clarence Buckingham.*

21 FOOT–BALL PLAYERS. Small color print. Signed, Harunobu, gwa. Dated 1766. *From the collection of Frederick W. Gookin.*

Here the color is a delightful harmony of gray-green and drab. For some reason not easy to explain, although the Japanese foot-ball is a sort of shuttlecock and the object of the game is to keep it in the air as long as possible, the Ukioye artists usually depict the players in attitudes not suggestive of violent action.

22 NEW YEAR'S DAY SCENE: GIRLS PLAYING BATTLEDORE AND SHUTTLECOCK. Large print in three colors. Signed, Suzuki Harunobu, gwa. Date, about 1766. *From the collection of John H. Wrenn.*

Harunobu is as distinguished for the grace and loveliness of his drawing and composition as for his color. This is shown most clearly in this charming print. It is faded, but wonderfully beautiful nevertheless.

23 THE COMING BREEZE. Small color print. Unsigned. Dated 1766. *From the collection of Clarence Buckingham.*

Still another color arrangement. The subject is merely a woman seated upon the veranda of a temple, with cedar trees in the foreground. It is an illustration of the well-known poem by Toshi-yori which is written above, though in rather irregular fashion, as a sort of literary joke.

24 HOTEI AT THE FORD. Small color print. Signed, Harunobu, gwa. Date, probably 1766. *From the collection of Frederick W. Gookin.*

Hotei, one of the *Shichi-fuku-jin*, or Seven household gods, the embodiment of contentment, is depicted as having succumbed to the fascination of beauty and has intrusted his bag of "precious things" to a boy, while he carries the young woman across the stream on his back.

25 THE LOVERS' DUET. Small color print. Signed, Suzuki Harunobu, gwa. Dated 1766. *From the collection of Frederick W. Gookin.*

Two lovers are seen seated upon a bench by a river and playing upon a samisen.

26 THE LOVERS' DUET. Small color print. Signed Suzuki Harunobu, gwa. Date, probably 1772. *From the collection of Clarence Buckingham.*

It is interesting to compare this print with the foregoing. The black outline is the same, but different color blocks

have been used for the patterns upon the garments of the figures. It may be doubted whether these new blocks were designed by Harunobu. After his death, and perhaps even before, cheap editions of his works were made in response to a demand for them from the country. Not unlikely this print may be an early impression of one of these later editions.

27 COURTEZAN (OIRAN) WITH TWO CHILD ATTENDANTS (SHINZO) AND A DOG, ON A VERANDA. Small color print. Signed by the engraver only, Sen-gwa, ko (engraved): Stamp, Sen-gwa. Date, late in 1766. *From the collection of Frederick W. Gookin.*

In "The Masters of Ukioye," the catalogue of the Ketcham Exhibition of Japanese paintings and prints held in New York in January, 1896, Professor Fenollosa says of the copy of this print there exhibited: "In this wonderful print Harunobu about reaches the extreme possibilities of his experimental stage. There are fourteen or fifteen distinct tones lavished in a perfect shower of wealth on every part of the design. The background itself is a mosaic of light. But the most extraordinary thing is that they hold their place without undue confusion. This implies supreme mastery over two of the intrinsic dimensions of color, which are not always considered; namely, the darkness and lightness of colors (*notan*), and the brilliancy and grayness of colors (*seiutsu*). He has now discovered how to use the very opaqueness of tones over paper so as to give them transparency of effect. What could be more liquid or enamel like than the cool blue of the hanging curtain? How finely the yellow of the pillar cuts it! Observe its texture, as painting; the pigment, like spring frost, touching the hilltops of the surface, but sparing the valleys. Thus is color physically diluted, as it cannot be in water-color wash, by letting the white light, held in solution by the paper's fibers, diffuse

itself outward through the thin veil of the pigment. Need we wonder that the name *nishikiye*, or embroidery painting, was now bestowed upon this new art?"

28 TEA–PICKERS. Small color print. Signed, Suzuki Harunobu, gwa. Dated 1767. *From the collection of Frederick W. Gookin.*

The charm of this print lies in its color. Blue and green are the dominant notes, yet the effect is due quite as much to the soft low-toned red and the neutral gray of the ground.

29 TWO GIRLS CONVERSING. Small color print. Signed, Harunobu, gwa. Date, probably 1767. *From the collection of Clarence Buckingham.*

One of the most beautiful features of this print is the representation of the painting on the sliding screen (*fusuma*) forming the rear wall of the room. The scene is a winter landscape with a Chinese sage riding upon an ass and followed by a servant carrying a bundle. This is delightful in its suggestion of snowy atmosphere. And how appropriate the decoration upon the garments of the girls; snow crystals for the one, and for the other the flowers of the plum-tree which blooms in February.

30 TWO GIRLS WALKING IN THE RAIN. Small color print. Signed, Suzuki Harunobu, gwa. Date, about 1767. *From the collection of Howard Mansfield.*

A very beautiful proof impression in perfect preservation. Eight color blocks have been used, but there seem to have been more. The rhythmical movement of the figures is worthy of especial note.

31 YOUNG MAN AND TWO GIRLS STANDING IN FRONT OF A WATERFALL. Small color print. Signed, Harunobu, gwa. Date, probably 1767. *From the collection of John H. Wrenn.*

Yet another new color scheme, and a very beautiful one. The inscription upon the fan held by the man is, "Waterfall, three thousand feet perpendicular."

32 GROUP OF GIRLS HAVING SPORT WITH DAIKOKU. Small color print. Signed, Suzuki Harunobu, gwa. Date, about 1768. *From the collection of Howard Mansfield.*

Daikoku, whom the girls are represented as tossing in the air, is one of the so-called Seven Gods of Good Fortune. He is the embodiment of worldly prosperity.

It was the proud boast of Harunobu that he was "the true successor of the painters in the department of printing." Such wealth, variety, and range of color as enter into this print seem beyond the resources of the printer's art; the painter's brush could achieve little more.

33 TWO GIRLS NEAR A TEMPLE. Small color print. Signed, Suzuki Harunobu, gwa. Date, probably 1768. *From the collection of Howard Mansfield.*

The variety of Harunobu's color schemes is truly inexhaustible. This is one of the most brilliant. The red pillar of the torii dominates the composition. If it be thought too insistent, one needs only to cover it, to discover how much of the life of the color arrangement will disappear. The condition of the print could not be finer.

34 WOMAN TYING HER OBI. Small color print. Unsigned. Date, probably 1768. *From the collection of Clarence Buckingham.*

35 WOMAN SEATED ON A BENCH BY A STREAM. Small color print. Unsigned. Date, probably 1768. *From the collection of Clarence Buckingham.*

This print and the previous one are two sheets from a triptych.

36 TWO GIRLS NEAR A WALL, GATHERING PLUM BLOSSOMS. Small color print. Unsigned. Date, about 1768. *From the collection of Howard Mansfield.*

This is one of Harunobu's most distinguished compositions, and most original color schemes. It was not necessary that he should sign it. Every line in it will repay study. And how the colors seem to grow out of the gray of the wall! It has all the strength and refinement, the superlative color of a Whistler.

37 CHO–FU NO TAMA–GWA. Small color print. Unsigned. Date, probably 1768. *From the collection of Clarence Buckingham.*

This is one of the celebrated "Six Tamagawa" series. The title, which is a fanciful one, is suggested by the six rivers named Tama, in as many different provinces. Each print in the series illustrates a poem (tanka, or short ode of thirty-one syllables), which appears at the top. The subject of this print is a musume rinsing long strips of white cloth in the river Tama in Chofu.

38 THREE GIRLS FORDING THE IDE NO TAMAGAWA. Small color print. Unsigned. Date, probably 1768. *From the collection of Clarence Buckingham.*

Another of the "Six Tamagawa" series. At least twelve color blocks have been used, but so magically that the effect is one of complete harmony. The subtleties of the treatment do not appear without the close examination which the print well deserves.

39 MOTHER AND CHILD BY THE RIVERSIDE. Small color print. Unsigned. Date, probably 1768. *From the collection of Howard Mansfield.*

A third print of the "Six Tamagawa" series, and equally as fine as the others. Note how singularly right is the placing of the little birds (chidori) in the composition. Harunobu's designs are, in general, severely simple; there is never anything in them that can be spared.

40 WOMAN READING A LETTER BY THE LIGHT OF AN ANDON (PORTABLE LAMP WITH WIND SCREEN) WHICH HER COMPANION IS HOLDING. Small color print. Signed, Harunobu, gwa. Date, about 1768. *From the collection of Howard Mansfield.*

The charm of this print lies in the perfect balance of the composition and the effectiveness of the color arrangement. What wonderful results Harunobu achieves with such simple means! And how the strong black of the kimono makes the soft green of the mats glow with warmth.

41 SCENE IN A JORO–YA. Large color print. Signed, Suzuki Harunobu, gwa. Date, about 1768. *From the collection of John H. Wrenn.*

Two rooms are shown, the *fusuma* or sliding partitions being partly moved out of the field of the picture. In one room a woman is embracing her lover; in the other a young man lies upon the floor and a young woman is pulling out the hairs of his mustache with a pair of pincers. The inscription in large characters, "*Sumi-yoshi*," is probably the name of the house.

42 LADY AND SERVANT WALKING IN THE SNOW. Small color print. Signed, Suzuki Harunobu, gwa. Date, about 1768. *From the collection of Howard Mansfield.*

This print is especially notable for the skillful use of embossing to represent the snow; but the satin-like texture of the paper also helps.

43 THE POWER OF BEAUTY. Tall color print (*hashiragaki* or pillar print). Signed, Harunobu, gwa. Date, probably late in 1768. *From the collection of Clarence Buckingham.*

A young woman standing by a stream holds in her hand a small bamboo dipper with which she is about to fill the bucket standing by her side. Such is the magic of her beauty that even the sages whose abode is in the mountains are attracted by it and peep down at her through a spy-glass.

44 TWO GIRLS READING. Small color print. Signed, Suzuki Harunobu, gwa. Date, about 1769. *From the collection of Howard Mansfield.*

The increasing use of white for the garments of his figures is a characteristic of Harunobu's later prints. What could be more exquisite than the patterns on the kimonos in this print?

45 TWO GIRLS ON A VERANDA. Small color print. Signed, Suzuki Harunobu, gwa. Date, about 1769. *From the collection of Howard Mansfield.*

This is one of the same series as the foregoing, and has much the same qualities of color and design.

46 BOY LEADING GIRL ON HORSEBACK. Small color print. Signed, Suzuki Harunobu, gwa. Date, 1769. *From the collection of Frederick W. Gookin.*

Of this print Professor Fenollosa says: "In some respects it must be considered the central triumph of all Harunobu's outdoor pictorial designs. The colors are again opaque; they fill the whole space perfectly with natural expression. We may also say that this is the most beautiful colored landscape in Ukioye. At a distance the elements of the composition show as flat masses, defined by their color values, rather than by their outlines. It is the most perfect use of the tones discovered in some of the earlier experiments. As a composition it is great."

47 BOY LEADING GIRL ON HORSEBACK. Another copy of the same print as the preceding number, but of a later edition, from re-engraved blocks, and the paper has been discolored by exposure. It is shown for purposes of comparison. Were it not for the other copy we should consider it fine. *From the collection of Frederick W. Gookin.*

48 WOMAN GAZING AT THE MOON. Small color print. Signed Harunobu, gwa. Date, 1769. *From the collection of Frederick W. Gookin.*

The notable thing in this print is the quality of the olive tint in the kimono. It is so translucent that it appears almost wet. The effect is that of water-color laid on quickly with a full brush. How finely it contrasts with the sunny landscape of the screen, the green of the floor, and the soft gray of the moonlit sky! The embossing, too, should be observed. Harunobu makes increasing use of this device, and at this date his figures become taller, the heads more oval.

49 THE COCK FIGHT. Small color print. Signed, Harunobu, gwa. Date, probably 1769. *From the collection of Clarence Buckingham.*

This is a superb impression in most remarkable preservation. Especially noticeable is the freshness of the color used for the woodwork of the veranda. The pigment used (red lead) oxidizes so readily that it is rare to find a print on which it has been applied which has remained in its original condition. Even when much diluted with *gofun* (Chinese white), as in this instance, oxidization as a rule streaks it with lead color. When this print was exhibited in New York in 1896 Professor Fenollosa wrote of it: "The embossing on the print is superb. The birds are marvels of color printing."

50 THE RECALL. Small color print. Signed, Harunobu, gwa. Date, probably 1770. *From the collection of Frederick W. Gookin.*

Note the still greater elongation of the figure. It was a fashion which all the print designers of this year followed. Note also the conventional use of intense black to represent the night. And how effective it is! The subject illustrates the poem which appears at the top of the print.

51 THE SNOW DOG. Small color print. Signed, Harunobu, gwa. Date, probably 1770. *From the collection of Clarence Buckingham.*

52 WOMAN IN WINTER COSTUME. Tall color print (*hashiragaki*). Signed, Harunobu, gwa. Stamp, Harunobu. Date, probably 1769. *From the collection of Clarence Buckingham.*

The combination of olives, yellows, and velvety black is charming; and how effective the decoration on the kimono, of snow-laden pine-trees!

53 LADY AND SERVANT. Small color print cut down at the sides. Signed, Harunobu, gwa. Date, about 1769. *From the collection of Frederick W. Gookin.*

The servant is assisting her mistress to put on her *haori*, an outer garment worn in cold weather.

54 LOVERS ON A BALCONY. Small color print. Unsigned. Date, probably 1769. *From the collection of Frederick W. Gookin.*

This is one of the rarest of Harunobu's works. The refinement of the color and the tenderness of the drawing are only surpassed in some of the matchless designs of the year 1771.

55 YOUNG MAN MASQUERADING IN KOMUSO COSTUME BEFORE TWO GIRLS AT A WINDOW. Small color print. Signed, Harunobu, gwa. Date, probably 1770. *From the collection of Clarence Buckingham.*

In one hand the young man carries a basket hat (*amigasa*), which if worn would come down to his shoulders and effectively conceal his features. This and the flute carried in his other hand were the distinguishing characteristics of the costume of the *komuso*. This name was given to men of the samurai class who, having committed some political offense or other crime, were permitted to take refuge in certain asylums known as Komuso-dera. Here they were under a rule as strict and autocratic as in any prison, but they had a certain amount of liberty provided they did not abuse the privilege. They were obliged to wear a prescribed costume by which, if they went abroad, their identity was entirely concealed; and, as they were forced to live by begging, a flute was used instead of the voice to attract attention.

The texture of this print is extraordinarily beautiful, the composition absolute perfection. And what embossing upon the white dress!

56 YOUNG WOMAN REPRESENTING TOKIWA HOLDING THE INFANT YOSHITSUNE IN HER ARMS. Tall print (*hashiragaki*). Signed, Suzuki Harunobu, gwa. Date, probably 1770. *From the collection of Frank Wright.*

An exceedingly beautiful specimen of Harunobu's later manner. He is tending toward the securing of effects by simpler means, and the abandonment of many printings. The red lead which here appears handled with delightful restraint in combination with a delicate, scarcely visible gray, is comparatively new to his palette. A few years later it became for a time the favorite pigment of the designers of color prints.

57 YOUNG LOVERS IN A SNOW STORM. Small color print. Signed, Suzuki Harunobu, gwa. Date, probably 1770. *From the collection of Howard Mansfield.*

It would be difficult to say too much in praise of this marvelous print. Is it possible, one asks, that Harunobu, had he lived, would have achieved still higher flights? In every quality that enters into a great work of art it is superb. Looking at it we may understand the feeling of the Japanese when they declare that a picture should be a poem in form and color.

58 TALL WOMAN IN WINTER COSTUME, CARRYING AN UMBRELLA. Tall color print. Date, probably 1770. *From the Collection of Clarence Buckingham.*

This print, which is entitled "Chidori Tamagawa," from the poem of Saigyo Hoshi which is inscribed upon it, is one of a series called "Fuzoku mu Tamagawa," or six popular versions of the rivers Tama. The chidori is a small bird whose habitat is near the water.

59 YOUNG WOMAN AS THE RISHI KINKO, RIDING UPON A CARP. Tall print in three colors. Signed, Harunobu, gwa. Stamp, Harunobu. Date, probably 1770. *From the collection of Clarence Buckingham.*

Kinko (in Chinese, Kinkao), one of the Rishis, or sages, of the Taoists, having long absented himself from the haunts of men, is said to have reappeared riding upon the back of a huge carp as it leapt from the water. The substitution of *bijin* (beautiful women) for sages was a form of pleasantry much indulged in by the artists of the Popular School.

60 THE LOVERS KOMURASAKI AND GOMPACHI. Tall color print. Unsigned. Date, 1771. *From the collection of Clarence Buckingham.*

The story of the loves of Shirai Gompachi and the beautiful Komurasaki is not only familiar to every Japanese, but is excellently told for English readers in Mitford's "Tales of Old Japan."

This print is an example of Harunobu's last and noblest manner. The composition of line is wonderful in its simple mastery; the treatment of the black masses strong and splendid; its dignity and grace steadily grow upon the beholder who has eyes to see. Nothing, it would seem at first sight, could be easier to do; nothing, it is perceived after long and close study, could well be more difficult.

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01677 3541